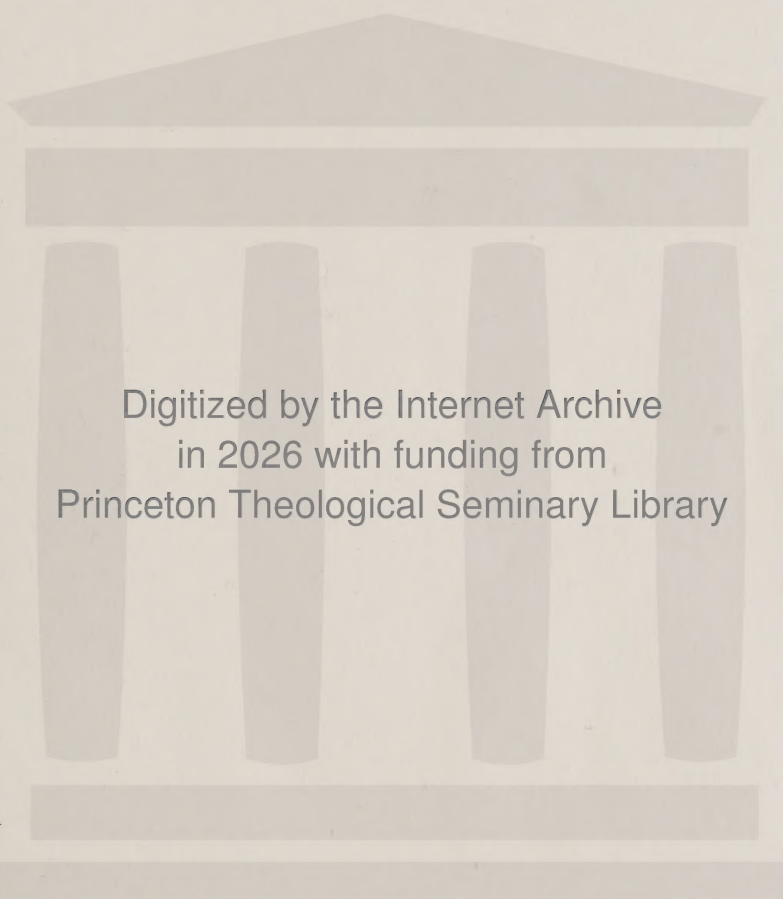




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Assyriologische bibliothek. 14.

Astrological-Astronomical Texts

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BY

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Leipzig

J. C. HINRICHS'SCHE BUCHHANDLUNG

1899

Assyriologische Bibliothek
herausgegeben von
Friedrich Delitzsch und Paul Haupt.
Band XIV.

Druck von August Pries in Leipzig.

Preface.

The series of astrological-astronomical tablets commonly known as the 'Illumination' (?) of Bel, so far as it is certainly known and contained in the British Museum collections, together with others related to this series, is given in the following pages. There were at least seventy tablets in the series as we learn from K. 2329, Rev. (p. 29). Page 1 gives the label to the series, and a similar label of another series is subjoined, as it enables us to restore the former. I have arranged the numbered tablets and those whose places can be determined by the aid of the catch-lines according to the numbers of the colophons. Occasionally, in order to fill out the page, I have inserted a tablet, or fragment of a tablet, which is not definitely known to belong to the tablet which it follows (as in the case of K. 886, p. 11), or, which are known to have no connection, except in the general character of their contents (as K. 11094, p. 13). I have indicated these additions in the Index by means of a horizontal line drawn beneath the last number belonging to the tablet.

Following the numbered tablets on pp. 48—52, and pp. 93—94, are several which evidently belong to the series, but which cannot with certainty be assigned to a definite place within it. In addition to these I have added a number of miscellaneous texts of the class of 'forecasts' which, if not all of the series, are nevertheless related closely enough to it to be studied in connection with it. At the end I have appended a few texts of an explanatory character and relating to the series.

The publication of these texts was undertaken at the suggestion of Dr. E. A. Wallis Budge, Keeper of the Department of Egyptian and Assyrian Antiquities in the British Museum. I take advantage of this opportunity of publicly acknowledging the many official courtesies received from him, which tended to facilitate the work of copying and collating.

I have endeavoured to give correct copies, as far as this was possible for me, but no one is better aware than I am of the difficulties which beset the copyist where the nature of the subject is often obscure, the tablet badly written, or badly preserved. And these conditions exist in many instances in the tablets of this series.

I shall be glad, therefore, if my critics will kindly contribute their quota to the study of these texts by pointing out any errors they may discover. A criticism which satisfies itself with the ungracious suggestion that the author knows little about the subject and that he has made many and inexcusable errors, but does not take the trouble to point them out, has surely been guilty of a performance which must be much more indicative of his own misconception of the critics' duty than gratifying or helpful to his readers. And in so far as such a review must inevitably convey a false impression to the reader it is not only manifestly unjust but argues a certain mental or moral obliquity on the part of the writer.

Professor Jensen has favoured me with a review of Vol. II of my Religious Texts, in the *Theologische Literaturzeitung*, 1899, No. 3, the closing sentence of which justifies and compels the above remarks. It would at least have tended to remove our suspicion of 'Dunkelhaftigkeit' to acknowledge that his review of Vol. I was based upon an unfinished work which he inadvertently or mistakenly dealt with as final. When the finished texts stood before him, to which we feel confident Dr. Jensen can not add many or serious corrections, he failed to acknowledge his error which I had plainly pointed out in the Preface to Vol. II, where I also stated my reason for bringing out Vol. I before I was ready to add 'Corrections.'

Father Scheil appropriated, translated, and published without permission in the *Revue de l'Histoire des Religions*, 1897, some of the more important and easy texts which I had copied and published in Vol. I, of which I had promised a translation in the Preface. Father Scheil's brief introduction is quite in keeping with his literary brigandage. Having assured his readers that I do not understand my own texts he thinks that no one is likely to cry out *au voleur!* He says that the *connaisseurs discernent facilement les parties corrigées . . par nous*. He would have done well to add in this connection that Volume II containing corrections to Vol. I had appeared some months previously by the author himself. Father Scheil's translations of Assyrian texts have called forth such serious criticisms in the past that he can ill afford to speak of incompetency in others, especially when he proceeds to furnish us with fresh evidences of his vulnerability in the translation of these texts. I have read hastily only two or three of his translations of my texts and am reminded of Johnsons' famous remark that „a man does not need to eat a whole leg of mutton to find out that it is rotten." The very first line of Scheil's translation is a blunder of the most superficial kind.

Page I, l. 1 = e-bir šami-e šâpi-ku irši-tim

Who traverseth the heavens, who heapeth up the earth, is translated:

by Scheil: *Dieu qui crée à neuf les cieux, fabricant de la terre,*

l. 2 = ba-ki-ki mê^{pl}. tam-tim mu-ur-riš arišu(?)-tu.

Who poureth out the waters of the sea, who planteth the planting?

Scheil: *qui mesure les eaux de la mer, qui plante l'espace.*

The first part of the text containing the hymn to Marduk Scheil separated from the second part in praise of his spouse, Šarpanit, notwithstanding the fact that the text makes them both dwellers in the same temple *E-Ud-UL*. One of the most important parts of the text, the rubric which joins the two sections, is omitted altogether. Yet this rubric shows that after the hymn to Marduk was said or sung in the presence of Marduk the worshipper was directed to go before Šarpanit and there repeat the following one.

ištu pân Bêl ši-ma ana bêlti-ya ikrîbu šuatu kîbi

From the presence of Bêl go forth and to the divine lady this prayer speak.

This fact, and the relation of Šarpanit to Marduk, are by far the most important parts of the text. The former, Scheil omits entirely, presumably either because he could not translate the line, or did not appreciate it; by the mutilation of the text he makes it impossible for his readers to discover the second.

On the same page, in the hymn to *Aššur*, from l. 4 to l. 24, from two to four signs are wanting at the beginning of each line in the text, but, with the exception of eight of them, Scheil represents them as complete and the *parties 'restitues par nous' les connaisseurs discernent facilement*.

ll. 11—12 e. g. [ana kul]-lu-me ad-na-a-ti a-ḥar-riš lu-up-ti.

[ana la m]a-še taḥ-sis-tu a-na še-me-e ar-ku-u-ti

[I show for]th (Aššur's glory) to all lands i will declare (it) for the future.

[That] the memory [be not forgotten], that, the future may hear.

Scheil: à l'admiration des peuples, je veux le révéler ouvertement;
je chanterai son intelligence, pour les jours à venir.

In the following line the verb, or pronoun, is lost entirely in the first member of the parallelism, but Scheil scorns to notice the fact and translates the line,

. . . a-na da-ra-a-ti lu-šar-bi e-nu-us-su
[] forever I will magnify his lordship,
pour l'éternité. je célébrerai son pontificat!

Aššur was no *pontifex*!

The broken lines 15 & 16 both begin with bânu. Scheil makes no suggestion of their incompleteness and the bânu in l. 15 he translates correctly by *créateur*, but the same word in l. 16 he translates *filis*.

l. 15 pa-ti-ku hur-ša-a-ni (= the creator of the forests) Scheil translates *auteur des habitations*; l. 16 bânu ilâni (= creator of the Gods) he translates *filis d'Anu*! In 15 my text gave *hi* for *har* by oversight, but even a beginner should have recognized the error when translating.

lines 20. 21 are according to the text:

. . . . ki-ma šad-di-e ul tu-ta-a ša i-šid-s[a].
. . . . [ki]-ma ši-tir bu-ru-um-me ul i-šid-sa a-dan-na
[his . . .] like the mountains thou discoverest not the foundation thereof.
[his . . .] like the firmament its base is without bound(?)

Scheil translates as complete lines and as follows:

*Son esprit est comme les montagnes, vous n'en voyez pas les fondements,
Comme les constellations du ciel, vous ne fixez pas de limite à leur chiffre.*

If ul i-šid-sa a-dan-na may be translated, *vous ne fixez pas de limite à leur chiffre* and i-šid-sa = *les fondements*, the Assyrian language is the *tohu wawohu* of all speech.

On page 3, the continuation of the same text, in the first line the first sign *ša* which begins the second half of the line is put at the beginning of the line and Scheils' rendering of the line:

. ša la im-maḥ-ḥa-ru ḳa-bal-šu
whose battle cannot be opposed.
is: sa (for ša) . . . nul n'y pénétre!

The fourth line which reads:

. . nu ilu Bêl ilu Ea ilu be-lit Igigi u ilu [A-nun]-n[a-k]it
Bêl Ea the divine lady of the Igigi and Anunaki

Scheil fails utterly to restore and mistranslates.

Lines 10 & 11 he translates:

*d'un cycle de règne lointain, qu'il lui fasse aimer E-šarra
Afin qu'il ait sur les lèvres et proclame sans cesse.*

But the Assyrian reads:

palê^{pl}. ar-ku šanâti^{pl}. la ni-bi
a-a im-ma-ši ta-nit-ti^{ilu} Ašur li-šaḥ-sis E-šar-ra
Long regnal years, years without number.
Let not the Glory of Ašur be forgotten, may Êsarra be remembered.

Scheil joined the first half of line 10 to the second half of line 11, dropped entirely the second part of line 10 and the first part of line 11, and gave the above as the result!

On page 4, l. 12, we read the following line ascribed to the petitioner of Istar: *un bon rôti sur une poêle dispose-moi et rassasie moi!* as the pretended translation of:

az-ḫup-ki karpāt a-da-rim ši-man-ni u mug-ri-in-ni

I have set up for thee a sacrificial(?) vessel; hear thou me, and be gracious to me.

These are examples, and not exhaustive even, of the 4 pp. which I have hastily looked over. Surely so very fallible a worker as Father Scheil is unfortunate in being gifted with such a large degree of temerity. Witness his last juggling with the name of Chedorlaomer. He reads:

ûm-(um) ša ku-dur-nu-uh-ga-mar instead of

šabum (um) bušû I-nu-uh-sa-mar, and translates

with the two lines preceding: 'The goddesses of the land of Emutbalim, as a reward for thy valour on the day of the defeat of Kudurlagamar, I give thee.' For: The goddesses of E. which are assigned to thee, the troops under the command of Inuḫsamar will bring to thee in safety. See Introduction to King's *Letters etc. of Hammurabi*.

Father Scheil published *Recueil de signes archaïques*. Thureau-Dangin in his excellent work, *L'Écriture Cunéiforme*, calls attention p. VII, Note (1), to the forms offered by Scheil and writes *Je crois nécessaire de faire observer que les formes citées par le P. Scheil aux Nos 15, 44, 51, 97, 120, 124, 138, 147, 148 et 192 n'existent pas, et sont le résultat d'erreurs de lecture; j'ai pu le constater en me reportant aux textes eux-mêmes ou aux copiés que j'en avais prises*. Enough said!

I hope that those who are interested in the astrology and astronomy of the Babylonians will find the present publication of value as a contribution to the study of the subject.

University of Michigan, March 1899.

James A. Craig.

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	7 K. 2068 + 2251 Obv.
	8 do. do. Rev.
	9 K. 2066 Obv. & Rev. } related tablets, and similar in part to 1st 10 K. 2066 Rev. contd. K. 2073. } Tablet. 11 K. 10129, K. 10810.
	11 K. 886 related to the series, and probably to the 3rd Tablet.
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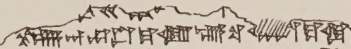
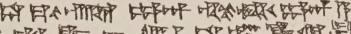
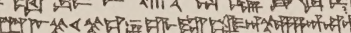
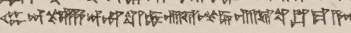
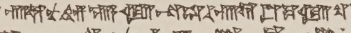
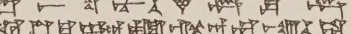
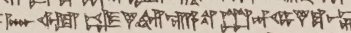
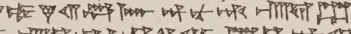
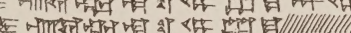
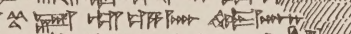
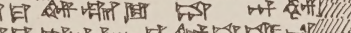
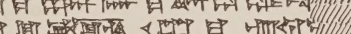
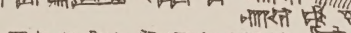
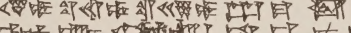
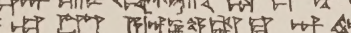
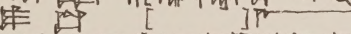
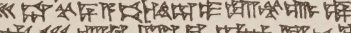
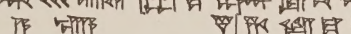
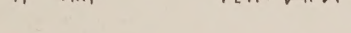
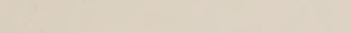
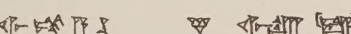
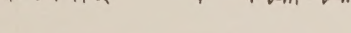
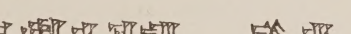
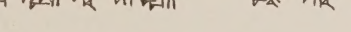
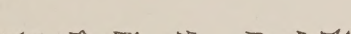
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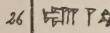
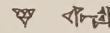
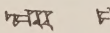
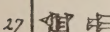
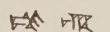
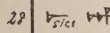
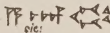
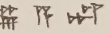
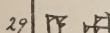
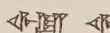
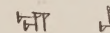
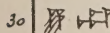
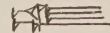
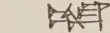
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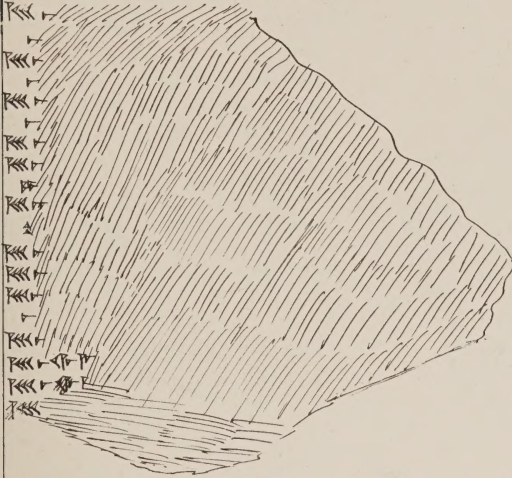
K. 4204 Rev.

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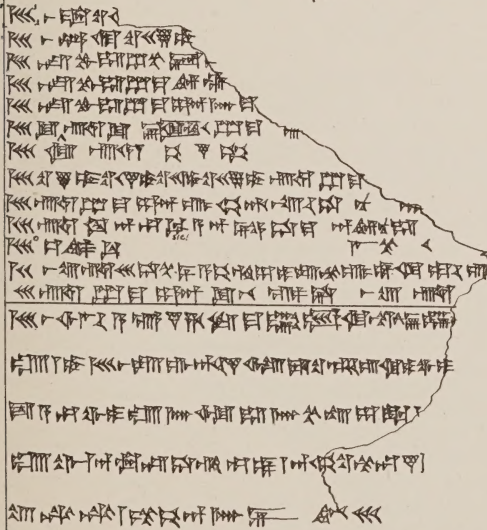
cf. S. 780, c. l.

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S. 780 Obv.



Rev.



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K. 4024,
Rev. 2,2

K.4027 Obv.

K.4027 Rev.

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K.3139 Obv.

K.3139 Rev.

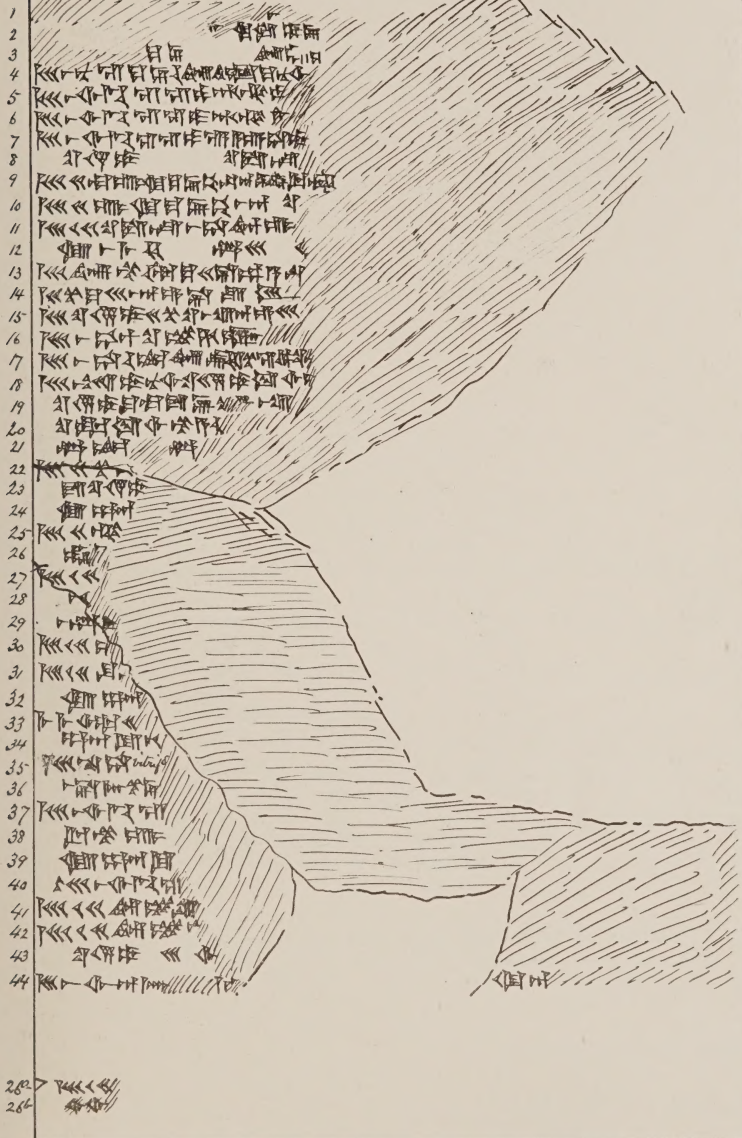
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K2068+2257 Rev.



K. 2066 Obv.

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Reverse.

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K.2066 Rev. contd.

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K.2073 Obv.

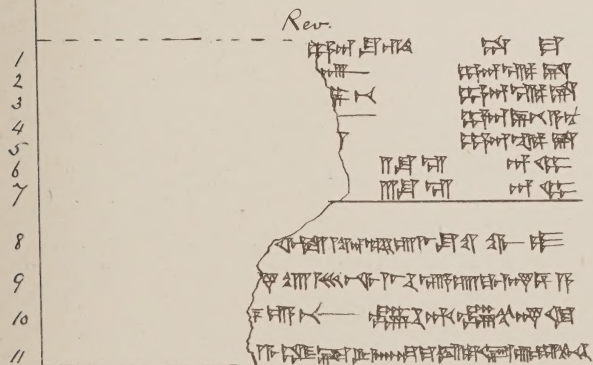
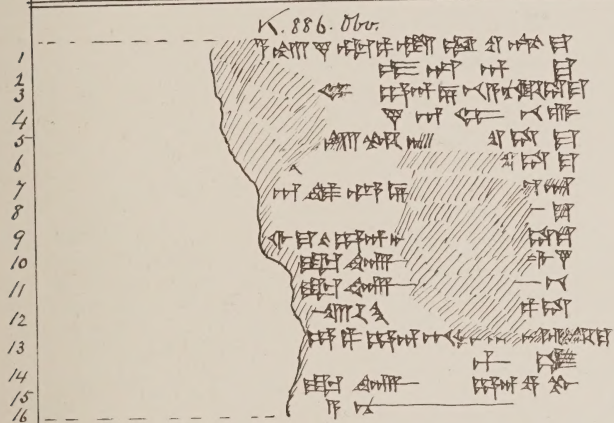
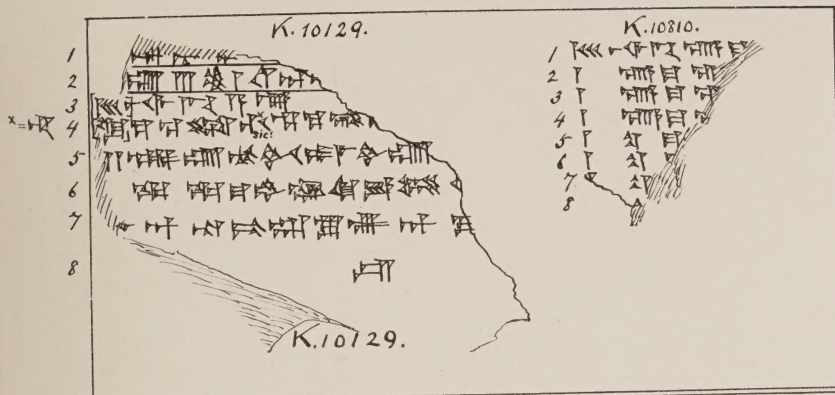
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

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K.2073 Rev.

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K5281 Rev.

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K.10171 Rev.

(Faint handwritten notes)

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Rm. 229 Obv.

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Rev.

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K.2688 Obv.

K.2688 Rev.

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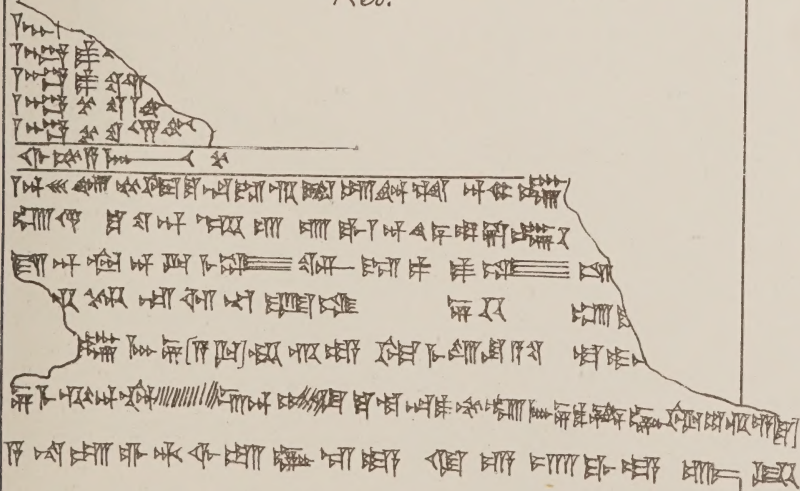
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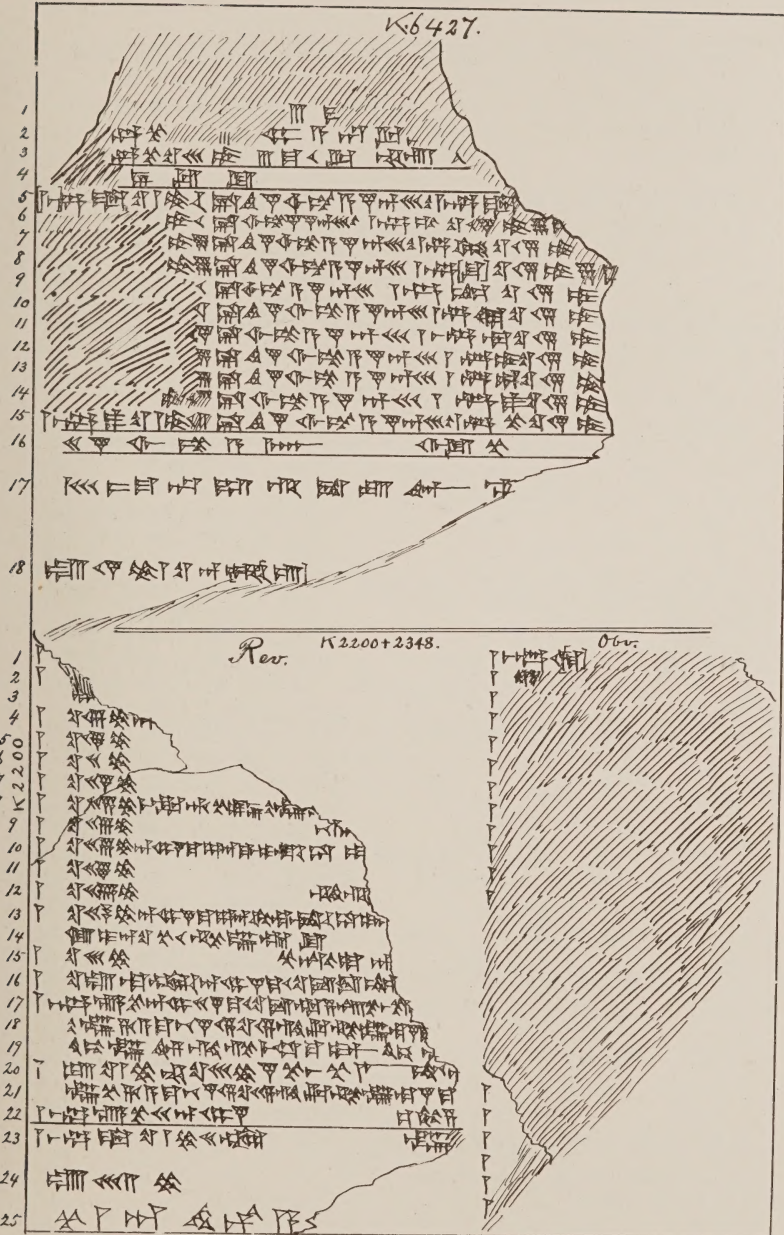
80, 7-19, 273.

Obo.

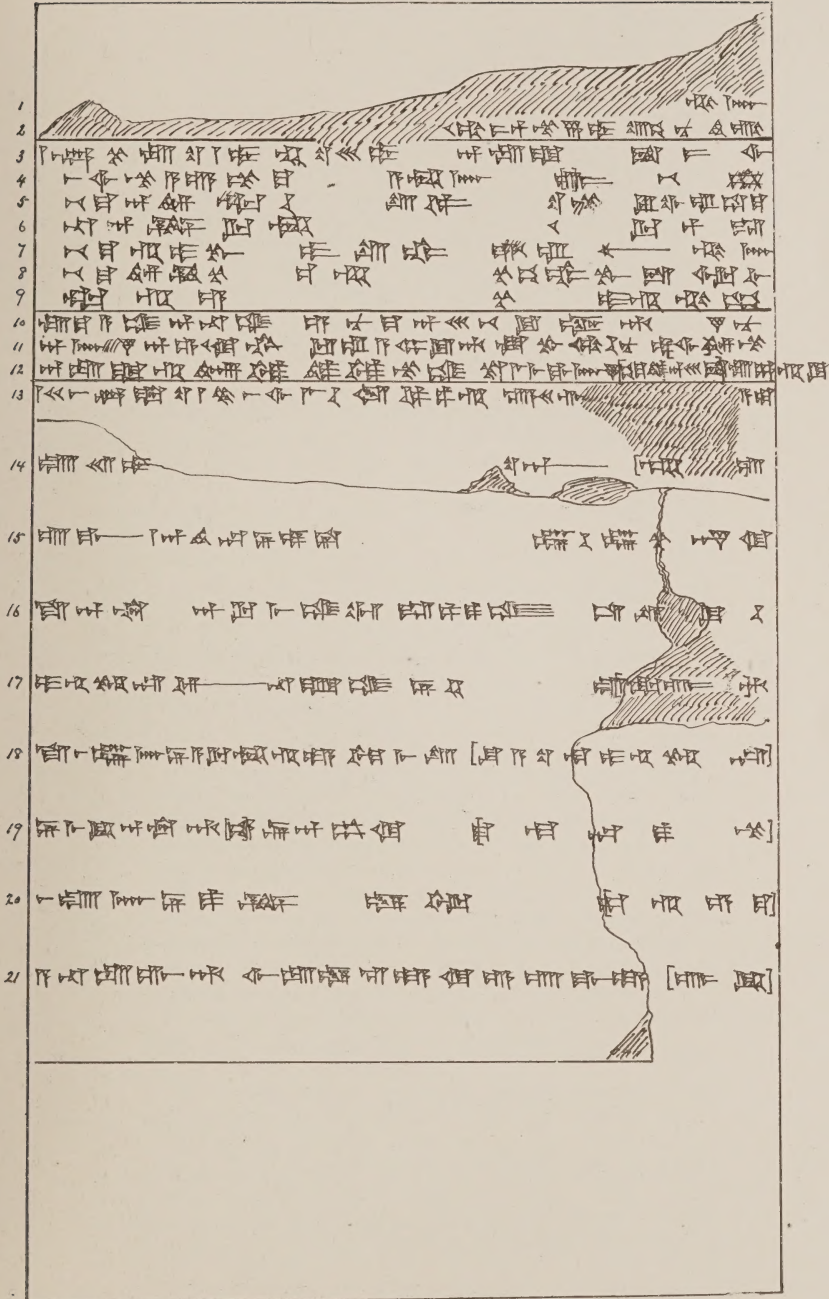


Rev.





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cf. catch-line of S. 730.
and below L. 31.

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For lines 1-11 and restoration of 12-17 vid. K. 20. 42. 29-42.

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 57 作何 作何 作何 作何 作何 作何
 58 作何 作何 作何 作何 作何 作何
 59 作何 作何 作何 作何 作何 作何

so copy - birtu!

* L.B. om. 15.

* sic! may be 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

86, 7-27, 87.

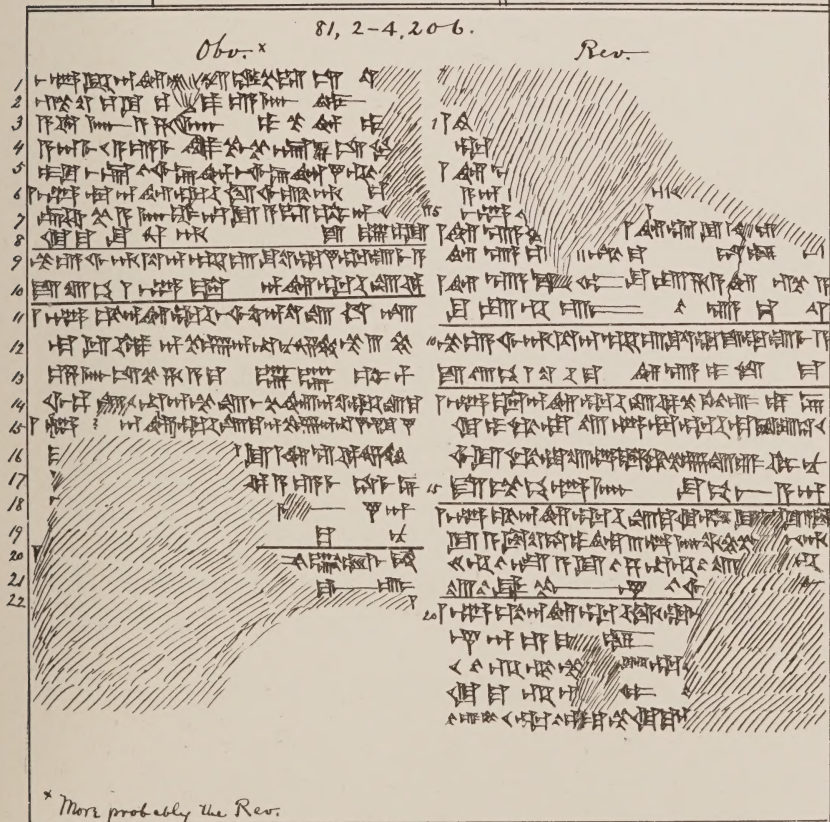
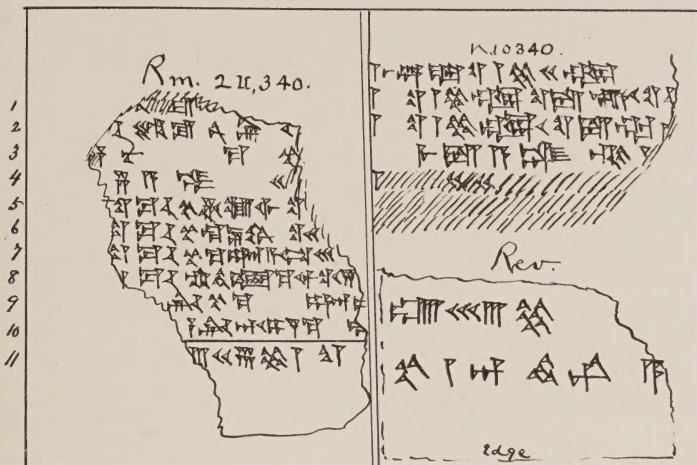
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11 許 師 一
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14 許 師 一
15 許 師 一

12368+12706.

060.

1 許 師 一
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3 許 師 一
4 許 師 一
5 許 師 一
6 許 師 一
7 許 師 一

1 Rev.
2 許 師 一
3 許 師 一
4 許 師 一
5 許 師 一
6 許 師 一



* More probably the Rev.

Obv.

[illegible]

Rev.

[illegible]

22 ~~Handwritten text, mostly illegible due to heavy scribbles and ink bleed-through.~~

K2686+2637.

Obv.

Obverse of a palm-leaf manuscript fragment. The text is written in an ancient script, likely Tamil, and is arranged in approximately 15 horizontal lines. The fragment is irregularly shaped, with a jagged right edge. The text is densely packed and includes various characters and symbols, some of which are enclosed in brackets. The fragment is shown against a background of diagonal hatching.

Rev.

Reverse of the palm-leaf manuscript fragment. The text is written in the same ancient script as the obverse and is arranged in approximately 10 horizontal lines. The fragment is irregularly shaped, with a jagged left edge. The text is densely packed and includes various characters and symbols, some of which are enclosed in brackets. The fragment is shown against a background of diagonal hatching.

Rm. 599.
Obv.

Obv.

- 1
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- 35

[illegible]

1. 丁酉年正月丁酉日丁酉時
 2. 丁酉年正月丁酉日丁酉時
 3. 丁酉年正月丁酉日丁酉時
 4. 丁酉年正月丁酉日丁酉時
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 6. 丁酉年正月丁酉日丁酉時
 7. 丁酉年正月丁酉日丁酉時
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 19. 丁酉年正月丁酉日丁酉時
 20. 丁酉年正月丁酉日丁酉時
 21. 丁酉年正月丁酉日丁酉時
 22. 丁酉年正月丁酉日丁酉時
 23. 丁酉年正月丁酉日丁酉時
 24. 丁酉年正月丁酉日丁酉時
 25. 丁酉年正月丁酉日丁酉時

K 10084.K. 8086.

Marginal

sic.

1. 丁酉年正月丁酉日丁酉時
 2. 丁酉年正月丁酉日丁酉時
 3. 丁酉年正月丁酉日丁酉時
 4. 丁酉年正月丁酉日丁酉時
 5. 丁酉年正月丁酉日丁酉時
 6. 丁酉年正月丁酉日丁酉時
 7. 丁酉年正月丁酉日丁酉時

K.5282.

1. [Illegible]
2. [Illegible]
3. [Illegible]
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6. [Illegible]
7. [Illegible]
8. [Illegible]
9. [Illegible]
10. [Illegible]
11. [Illegible]

K.6490, Obv.

1. [Illegible]
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13. [Illegible]
14. [Illegible]
15. [Illegible]
16. [Illegible]
17. [Illegible]
18. [Illegible]

Reverse

1. [Illegible]
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3. [Illegible]
4. [Illegible]
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6. [Illegible]
7. [Illegible]
8. [Illegible]
9. [Illegible]
10. [Illegible]
11. [Illegible]
12. [Illegible]
13. [Illegible]

Regeled, v. 1. 1. 1.

Reverse.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.

Handwritten text in Chinese characters, likely a list or a series of short statements, arranged in a somewhat irregular fashion. The text is written in a traditional style, possibly a cursive or semi-cursive script. The characters are dark and clearly legible against the light background.

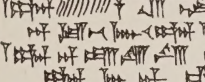
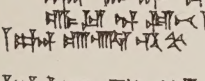
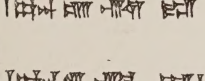
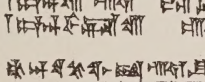
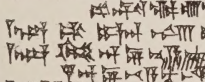
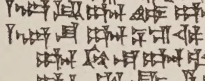
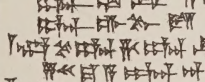
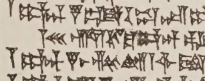
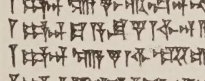
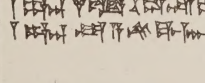
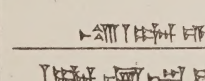
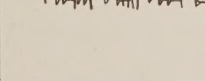
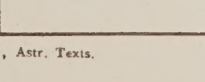
K 2874.

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| <p>N.Y. 274 Ob.</p> <p>1 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚𐾛𐾜𐾝</p> |
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Bu. 91, 5-9, 97.

1 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧
 2 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧
 3 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨
 4 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨
 5 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩
 6 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪
 7 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫
 8 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬
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K 4292 Rev.

1  金井 一 戸 丁
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 37 金井 一 戸 丁

Reverse.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

Handwritten text in Chinese characters, likely a list or index, with some characters crossed out or corrected. The text is written on a grid background.

CRAIG, Astr. Texts.

K. 2330.
Obr.

- 1
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- 22
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- 24
- 25
- 26
- 27

Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in horizontal lines, with some lines being more densely packed than others. The script is characteristic of the 19th-century Russian alphabet.

Rev:

K. 14169.
Obr.
Rev:
Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in horizontal lines, with some lines being more densely packed than others. The script is characteristic of the 19th-century Russian alphabet.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8

Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in horizontal lines, with some lines being more densely packed than others. The script is characteristic of the 19th-century Russian alphabet.

K.2169 Old:

- 1 [Handwritten Chinese characters]
- 2 [Handwritten Chinese characters]
- 3 [Handwritten Chinese characters]
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Rev:

- 1 [Handwritten Chinese characters]
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- 15 [Handwritten Chinese characters]
- 16 [Handwritten Chinese characters]

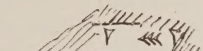
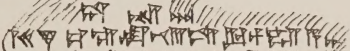
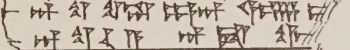
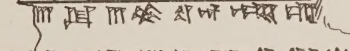
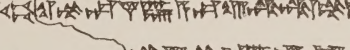
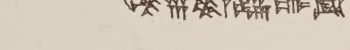
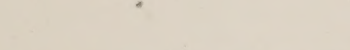
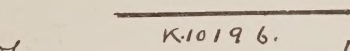
more space for form

K 2321 + 3032.

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K.3129.

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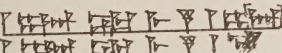
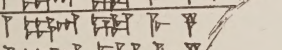
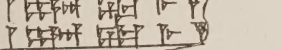
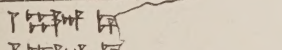
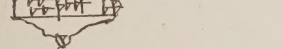
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K.10196.

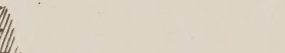
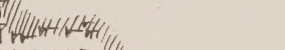
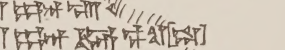
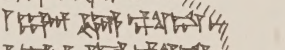
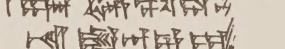
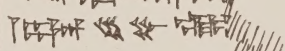
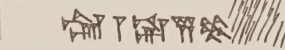
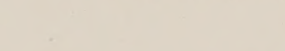
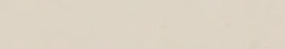
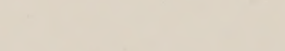
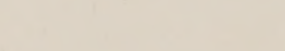
Rev.

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Obv.

79, 7-8, 48.

Rev.

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Rev:

CRAIG, Astr. Texts.

K.7849. Obv.

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Handwritten cuneiform text on a fragment, likely from a tablet. The text is arranged in 19 lines, with some lines showing signs of damage or erasure. The characters are in a cuneiform script, typical of ancient Mesopotamian languages.

K.7849 Rev.

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Handwritten cuneiform text on a fragment, likely from a tablet. The text is arranged in 9 lines, with some lines showing signs of damage or erasure. The characters are in a cuneiform script, typical of ancient Mesopotamian languages.

K.3855, Obv.

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Handwritten cuneiform text on a fragment, likely from a tablet. The text is arranged in 4 lines, with some lines showing signs of damage or erasure. The characters are in a cuneiform script, typical of ancient Mesopotamian languages.

K.9668.

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Handwritten cuneiform text on a fragment, likely from a tablet. The text is arranged in 15 lines, with some lines showing signs of damage or erasure. The characters are in a cuneiform script, typical of ancient Mesopotamian languages.

K.3855 Rev.

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Handwritten cuneiform text on a fragment, likely from a tablet. The text is arranged in 7 lines, with some lines showing signs of damage or erasure. The characters are in a cuneiform script, typical of ancient Mesopotamian languages.

Rm. 2. 116.

Obv.

Rev.

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Obverse of a coin with a profile of a man facing right. The inscription is in Greek. The obverse is heavily worn and the inscription is mostly illegible. The reverse is also worn and the inscription is mostly illegible.

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Reverse of a coin with a profile of a man facing right. The inscription is in Greek. The reverse is heavily worn and the inscription is mostly illegible. The obverse is also worn and the inscription is mostly illegible.

K. 7838, Cl. II.

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Handwritten text in a cuneiform script, arranged in approximately 20 horizontal lines. The text is written on a fragment of a larger tablet, with some lines being partially cut off on the left edge. The script is dense and appears to be a form of Old Persian or a related language.

K 9576, Obv.

Handwritten text in a cuneiform script, arranged in approximately 4 horizontal lines. The text is written on a fragment of a larger tablet, with some lines being partially cut off on the right edge. The script is dense and appears to be a form of Old Persian or a related language.

Rev.

Handwritten text in a cuneiform script, arranged in approximately 6 horizontal lines. The text is written on a fragment of a larger tablet, with some lines being partially cut off on the right edge. The script is dense and appears to be a form of Old Persian or a related language.

K. 3604.

Obv.

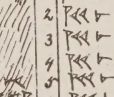
Handwritten text in a cuneiform script, arranged in approximately 17 horizontal lines. The text is written on a fragment of a larger tablet, with some lines being partially cut off on the left edge. The script is dense and appears to be a form of Old Persian or a related language.

Rev.

Handwritten text in a cuneiform script, arranged in approximately 11 horizontal lines. The text is written on a fragment of a larger tablet, with some lines being partially cut off on the right edge. The script is dense and appears to be a form of Old Persian or a related language.

9) 四四四四四四四四

15m 471



卷之四

四

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| 2 | 二、... | 二、... |
| 3 | 三、... | 三、... |
| 4 | 四、... | 四、... |
| 5 | 五、... | 五、... |
| 6 | 六、... | 六、... |
| 7 | 七、... | 七、... |
| 8 | 八、... | 八、... |
| 9 | 九、... | 九、... |
| 10 | 十、... | 十、... |

Rm 592.
Obv.

一、二、三、四、五
 六、七、八、九、十
 十一、十二、十三、十四、十五
 十六、十七、十八、十九、二十
 二十一、二十二、二十三、二十四、二十五
 二十六、二十七、二十八、二十九、三十
 三十一、三十二、三十三、三十四、三十五
 三十六、三十七、三十八、三十九、四十
 四十一、四十二、四十三、四十四、四十五
 四十六、四十七、四十八、四十九、五十

Rev.

錦山
* 錦山 *
山 *

S. 2189. Ann.

1 王
2 王
3 王
4 王
5 王
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7 王
8 王
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34 王

S. 2189 Rev.

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K 872

Obv.

Handwritten cuneiform script on the obverse side of a tablet, arranged in approximately 12 horizontal lines. The script is dense and appears to be a form of Akkadian or Sumerian. The tablet is irregularly shaped, with some characters missing or obscured by the edge.

Rev.

Handwritten cuneiform script on the reverse side of a tablet, arranged in approximately 12 horizontal lines. The script is dense and appears to be a form of Akkadian or Sumerian. The tablet is irregularly shaped, with some characters missing or obscured by the edge.

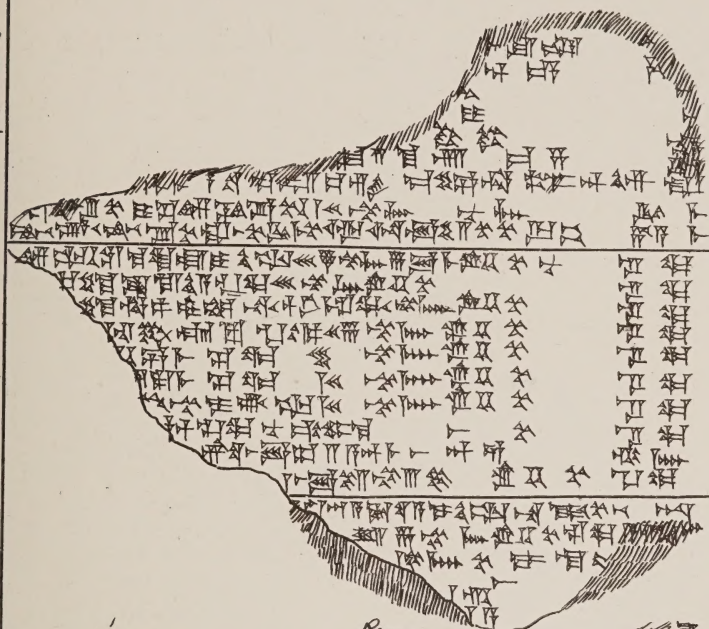
1 丁巳年正月十五日
2 丁巳年正月十五日
3 丁巳年正月十五日
4 丁巳年正月十五日
5 丁巳年正月十五日
6 丁巳年正月十五日
7 丁巳年正月十五日
8 丁巳年正月十五日
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21 丁巳年正月十五日
22 丁巳年正月十五日

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K. 3002.

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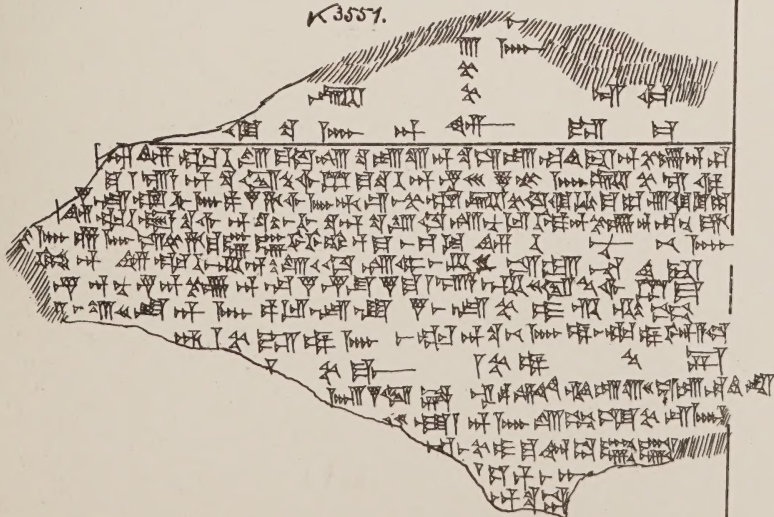


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K 3557.

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K. 7941.

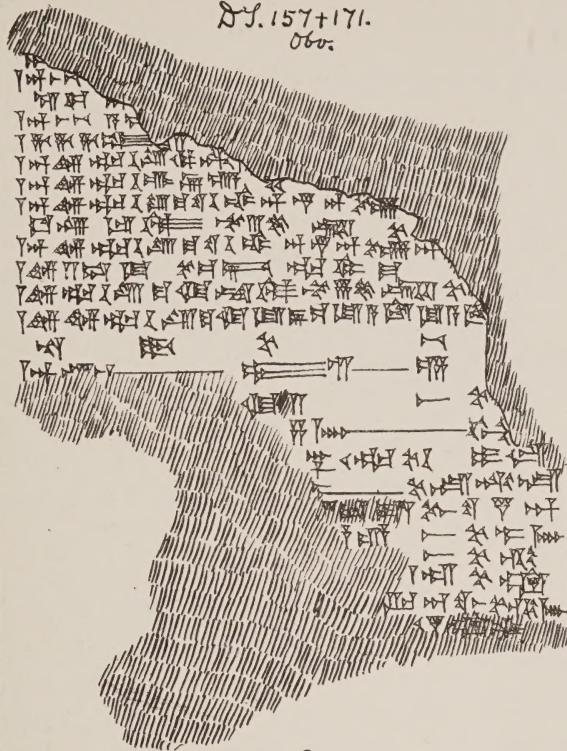
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sic! = 6a

Handwritten text in Chinese characters, arranged in columns. The text is enclosed in a rectangular border. The characters are written in a traditional style, with some variations in stroke order and spacing. The text is organized into a grid-like structure, with columns of characters separated by vertical lines. The overall layout is dense and fills most of the page area.

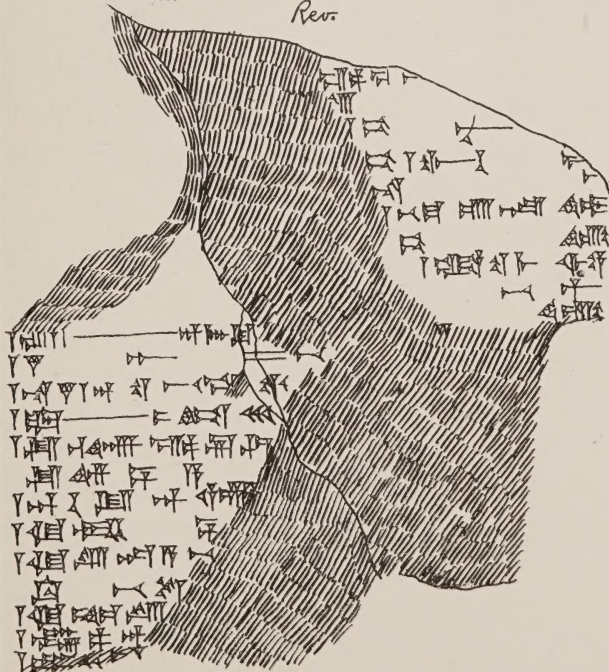
25.157+171.
Obv.

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Rev.

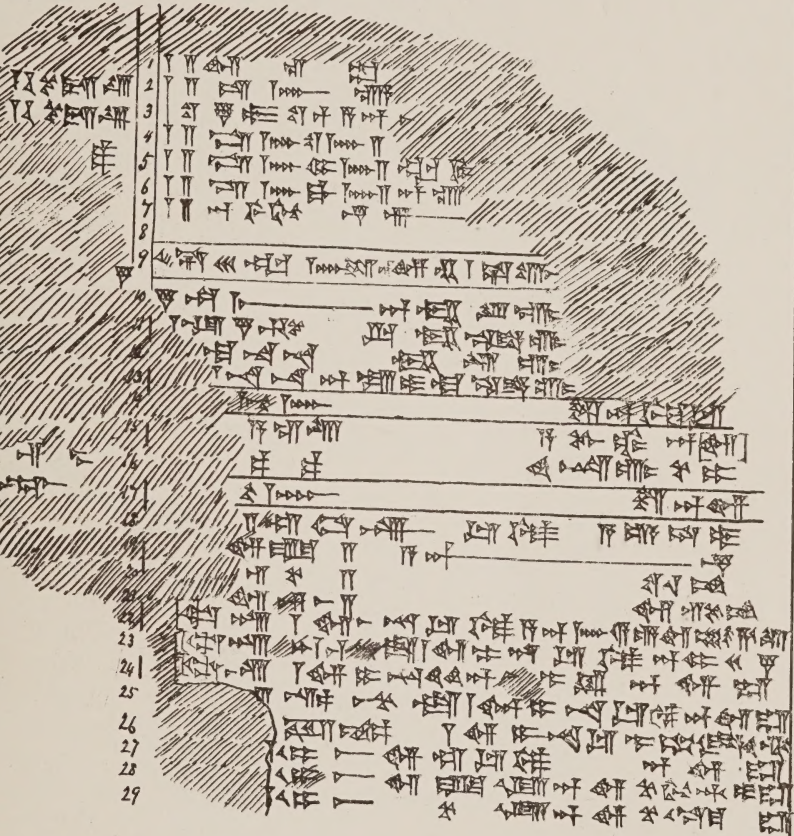
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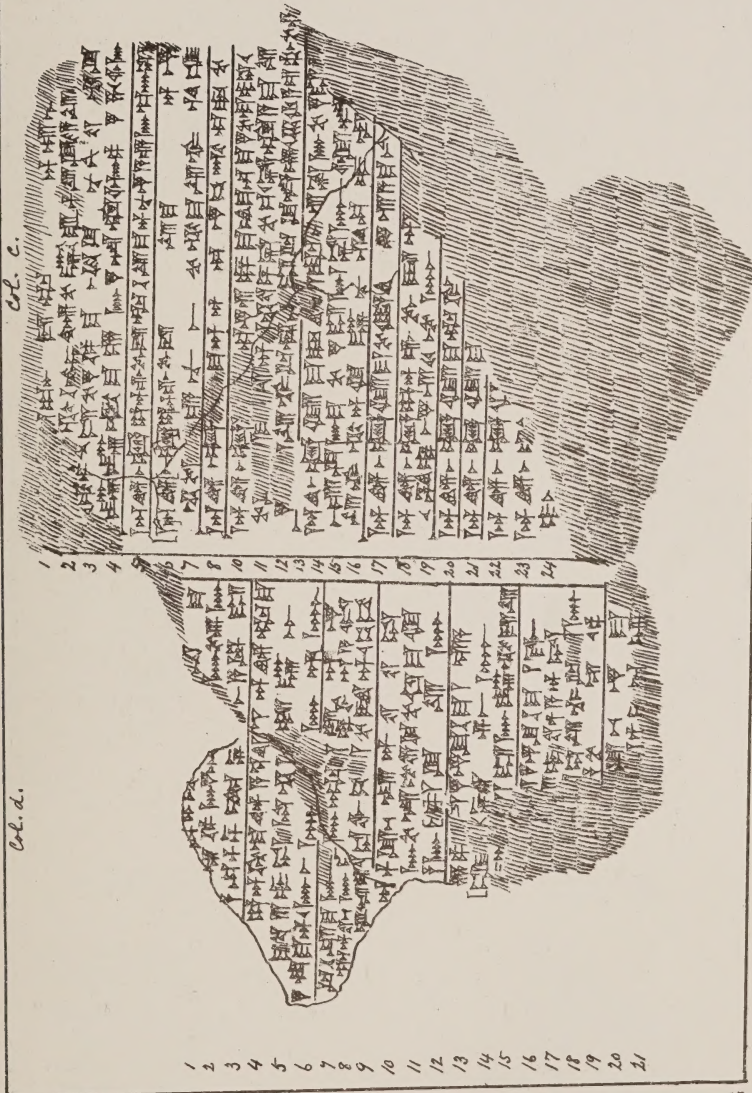
79, 7-8, 179.

Col. a.

col. b.



79, 7-8, 179.



K. 8007.

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 2 𠂔𠂔𠂔𠂔𠂔𠂔
 3 𠂔𠂔𠂔𠂔𠂔𠂔
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 6 𠂔𠂔𠂔𠂔𠂔𠂔
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 8 𠂔𠂔𠂔𠂔𠂔𠂔
 9 𠂔𠂔𠂔𠂔𠂔𠂔
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K. 11089

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 11 𠂔𠂔𠂔𠂔𠂔𠂔
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K. 11089. Rev. ? badly burnt.

1 𠂔𠂔𠂔𠂔𠂔𠂔
 2 𠂔𠂔𠂔𠂔𠂔𠂔
 3 𠂔𠂔𠂔𠂔𠂔𠂔
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 16 𠂔𠂔𠂔𠂔𠂔𠂔

Rm. 531 + K5692.

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K.2906.

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Obv.

81, 7-27, 81.

Rev.

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K2906 is badly preserved and, as the scribes' remarks show, was copied from a damaged tablet.

Rm. 104.
Obv.

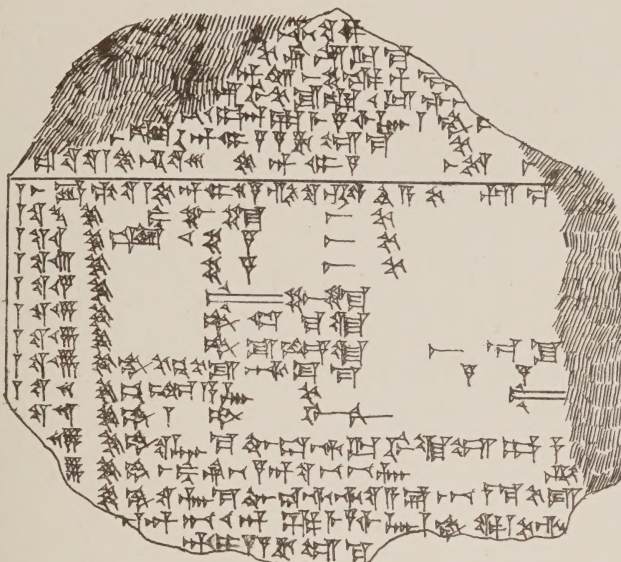
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Rev.

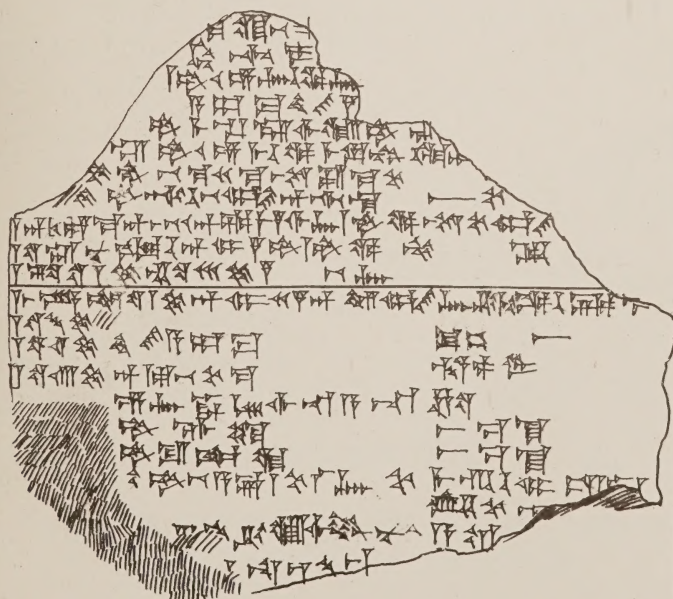
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K. 3609. Obv.

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Rev.

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K.6982. Obv:

1 今多又王
2 西通又王
3 西通又王
4 西通又王
5 西通又王
6 西通又王
7 西通又王
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17 西通又王
18 西通又王
19 西通又王

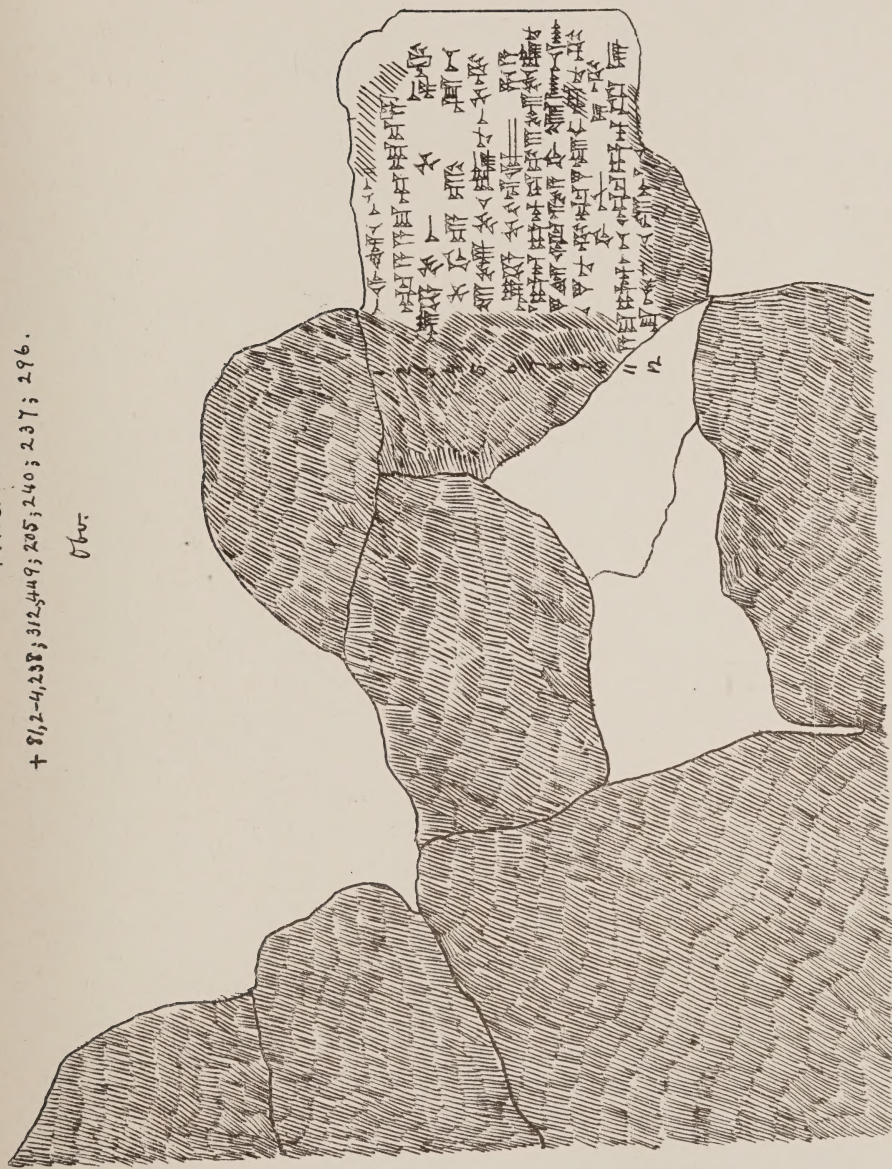
Rev:

1 西通又王
2 西通又王
3 西通又王
4 西通又王
5 西通又王
6 西通又王
7 西通又王
8 西通又王
9 西通又王
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12 西通又王
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14 西通又王
15 西通又王
16 西通又王

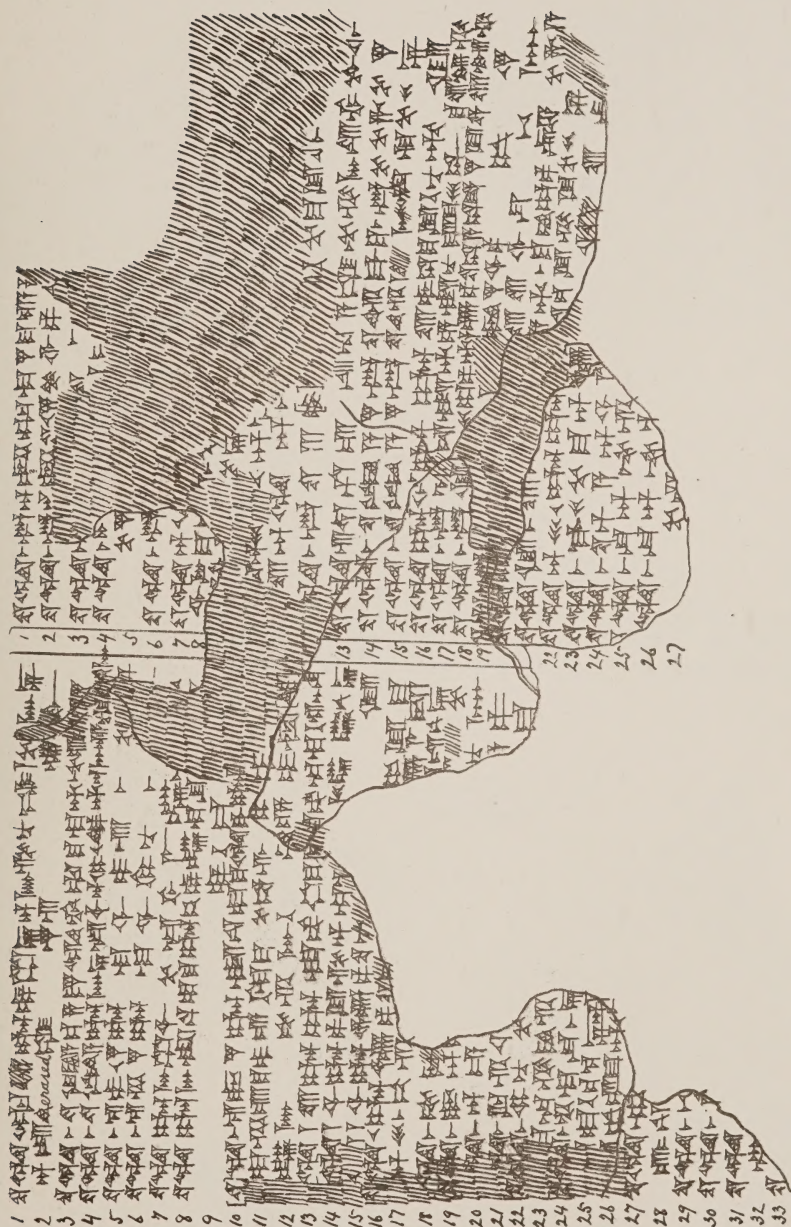
Rm. 146

+ 81, 2-4, 238; 312, 449; 205; 240; 237; 296.

Obv.



Rm. 146 Rev. +



K 463Rev.Obv.

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Handwritten cuneiform script on the reverse side of tablet K 463, arranged in 11 horizontal lines. The script is partially obscured by a large, dark, irregular stain on the left side of the tablet.

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Handwritten cuneiform script on the obverse side of tablet K 463, arranged in 14 horizontal lines. The script is partially obscured by a large, dark, irregular stain on the left side of the tablet.

K 2679.

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Handwritten cuneiform script on the reverse side of tablet K 2679, arranged in 10 horizontal lines. The script is partially obscured by a large, dark, irregular stain on the left side of the tablet.

K 2324.Obv.Rev.

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Handwritten cuneiform script on the obverse side of tablet K 2324, arranged in 15 horizontal lines. The script is partially obscured by a large, dark, irregular stain on the left side of the tablet.

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Handwritten cuneiform script on the reverse side of tablet K 2324, arranged in 12 horizontal lines. The script is partially obscured by a large, dark, irregular stain on the left side of the tablet.

K.2990 Rev.

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K.2314.

Obv.

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Rev.

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Rm. 95.

1 丁卯年十一月十五日
 2 丁卯年十一月十五日
 3 丁卯年十一月十五日
 4 丁卯年十一月十五日
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 36 丁卯年十一月十五日
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 38 丁卯年十一月十五日

Rm. 103, 06v.

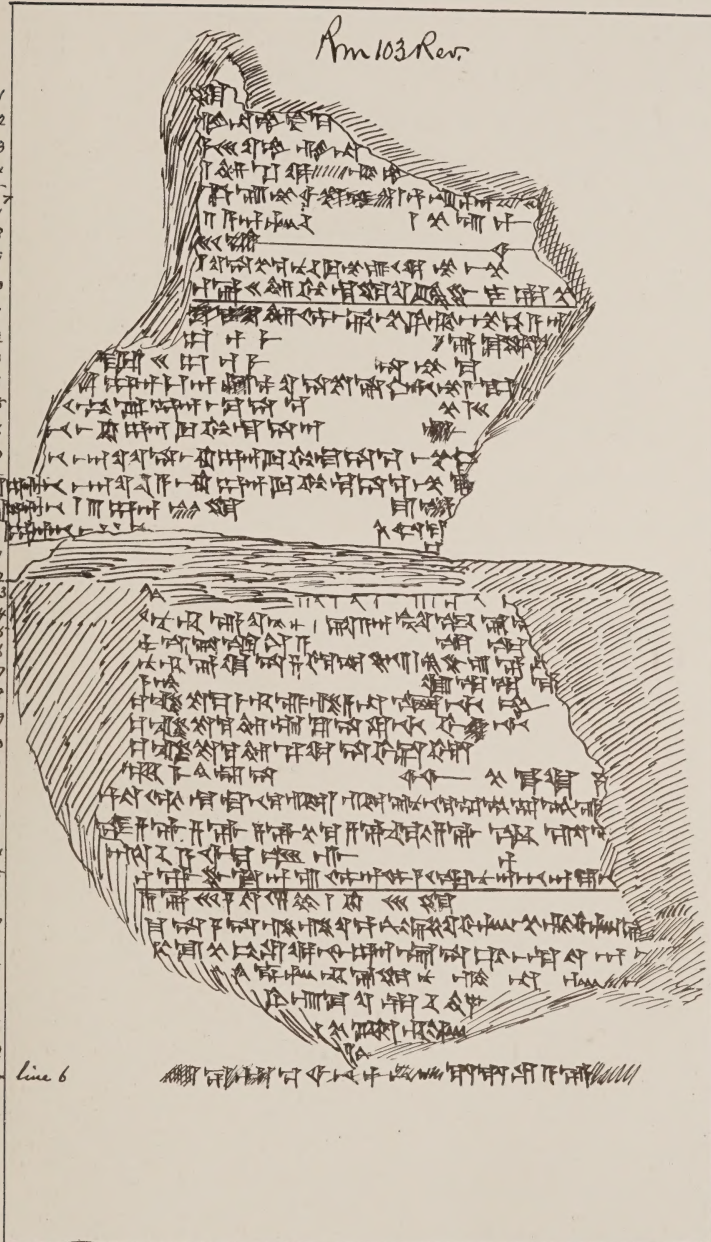
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

75a

Handwritten text in a cursive script, likely a medieval manuscript, covering the page. The text is arranged in lines, with some lines being crossed out or heavily scribbled over. The page is numbered 1 to 38 on the left margin. The text is written in a dark ink on a light-colored parchment or paper. The script is a form of Gothic or similar medieval cursive. There are some large, decorative initials or flourishes interspersed throughout the text. The overall appearance is that of a historical document or a page from a medieval book.

Am 103 Rev.

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